

Creative Capital

2012 Visual Arts Grantees

23 projects, representing 29 artists

Janine Antoni

Brooklyn, NY

Project title: *Just After*

Interdisciplinary

Janine Antoni's sculptures hold the history of their making in their form; they draw attention to the physical action of her absent body. In *Just After* Antoni will reinvestigate these gestures by now removing the form and showing the body. By retaining only the gesture Antoni probes the question: Can action insinuate form?

Janine Antoni was born in Freeport, Bahamas. She received a MacArthur Fellowship in 1998, the Larry Aldrich Foundation Award in 1999, the New Media Award from the Boston Institute of Contemporary Art in 1999, the Joan Mitchell Painting and Sculpture Award in 1998, the Irish Museum of Modern Art/Glen Dimplex Artist Award in 1996, and a Guggenheim Foundation Grant in 2011. Her work has been included in the Venice Biennial, the Whitney Biennial, the Johannesburg Biennial, the Istanbul Biennial, the Kwangju Biennial, the SITE Santa Fe Biennial and the Prospect.1 Biennial in New Orleans. She received a BA from Sarah Lawrence College in 1986 and an MFA from Rhode Island School of Design in 1989. Antoni lives and works in New York City and is represented by Luhring Augustine Gallery.

Patty Chang

Brooklyn, NY

Project title: *The Wandering Lake*

Interdisciplinary

The Wandering Lake is a video installation based on Patty Chang's journey by camper from Europe through Central Asia to China with staged performances along the way. Early 20th-century explorer Sven Hedin coined the term the "Wandering Lake" to describe Lake Lop Nur in western China when he was commissioned by the Chinese government in the 1920s to find a modern silk road that was accessible by car. Chang's work explores Lop Nur and the Aral Sea, a terminal lake that has lost 90 percent of its original surface area due to depletion by agricultural irrigation, to examine how movements in water parallel changing political and social conditions.

Patty Chang has performed at PS122 and Exit Art and created performance videos including *In Love* and *Untitled (Eels)* with grants from the Franklin Furnace Fund, The Louis Comfort Tiffany Foundation Award and Smack Mellon Residency. Her work expanded from performance to include documenting performances and the language of documentary after receiving a Media Arts Fellowship supported by the Rockefeller Foundation and a museum commission for the 40-minute video installation *Shangri-La* in 2005. With the Lambent Fellowship, Chang was able to work on *Gate Remains Partially Repaired* about her father's relationship to China, which led to a collaboration with David Kelley on the work *Flotsam Jetsam*. In 2008, she worked on *The Product Love* with a Guna S. Mundheim Fellowship in the Visual Arts at the American Academy in Berlin. In 2010, Chang traveled through the deserts of Xinjiang to work on *Minor*, which sparked her interest in *The Wandering Lake* project. Chang received a BFA from University of California, San Diego in 1994.

LaToya Ruby Frazier

New Brunswick, NJ

Project title: *A Monument for Braddock*

Public Art

A Monument for Braddock will be built on the lot where LaToya Frazier's childhood home once stood in her hometown of Braddock, PA, a steel-mill town located five miles outside Pittsburgh. The artist's objective is to create a new kind of landmark in response to the current demolition and gentrification that has uprooted and erased the community's history. *A Monument for Braddock* will be a three-story brick building—a slightly altered version of Frazier's childhood home that was demolished in 2004. It will house shrines, statues and photographic archives documenting the lives of the current long-standing residents born and raised in Braddock.

The collaboration between LaToya Frazier and her family blurs the line between self-portraiture and social documentary. Frazier uses photography to explore themes of the body and landscape, familial and communal history, private and public space, and the human condition. Frazier studied at Edinboro University in Pennsylvania, where she developed an interest in social and personal documentary-style photography. Her fascination with the photography projects commissioned by the Farm Security Administration during the Great Depression has informed her work, which explores issues of propaganda, politics and the importance of subjectivity. She attended Syracuse University, where she studied with Carrie Mae Weems. As a result of conversations with Weems, Frazier began investigating issues of class, capitalism and the postmodern condition in her work. Recently, Frazier has focused on creating photographs that address environmental injustices and explore issues of healthcare and class.

Theaster Gates

Chicago, IL

Project title: *12 Ballads for Huguenot House*

Architecture/Design

12 Ballads for Huguenot House explores the relationship between social enterprise, contemporary art practices, and architectural and cultural redevelopment. Theaster Gates plans to hire and train a team of unskilled laborers to assist him in dismantling the interior of a Chicago building slated for demolition. The salvaged materials will then be used to mend a historically significant hotel known as the Huguenot House in Kassel, Germany. The materials will be integral to the design process and will result in a new venue for Documenta. This project will also serve as the foundation for a solo exhibition at the Museum of Contemporary Art in Chicago.

With masters' degrees in both sculpture and urban planning, Theaster Gates's work explores urban planning, public space and cultural development. Gates moves between various media and themes in his work.

Through such major platforms as the Whitney Biennial, the Pulitzer Museum, the Milwaukee Museum of Art, and upcoming Documenta 13 and Dorchester Projects, the artist builds upon projects previously realized in Detroit, St. Louis, North Omaha and Chicago. Gates was chosen as the commissioned artist for The Armory Show 2012. Gates is the Director of Arts and Public Life and University Artist at the University of Chicago and is also the founder of Rebuild Foundation, a not-for-profit organization that supports the space needs of artists and cultural activation of abandoned sites.

Ken Gonzales-Day

Los Angeles, CA

Project title: *Profiled*

Photo-based Work

Profiled is an ongoing project that considers the institutionalization of racial and ethnographic categories in the seventeenth and eighteenth centuries, and their influence on sculptural depictions of the human form. Working with Edward Calacion, the principal at the Young Oak Kim Academy (YOKA) a public middle school in central Los Angeles, Ken Gonzales-Day will produce a series of workshops in which students explore the history of racial formation. The artist may also photograph the students. The results will be displayed in the school's library sometime during the 2012-13 academic year. The intention is to expose students to the fine arts while raising awareness of the scientific and historical debates about race and racial formation.

Ken Gonzales-Day lives and works in Los Angeles. He received an MFA from University of California, Irvine and an MA in art history from Hunter College in New York City. He was a Van Leer Fellow at the Whitney Independent Study Program in studio art in New York. Fellowships include an artist residency at the Getty Research Institute from 2008-09, Senior Fellow at the Smithsonian Institution from 2003–04 and Fellow at the Rockefeller Foundation Study and Conference Center in Bellagio, Italy in 2002. Gonzales-Day's first book, *Lynching in the West: 1850-1935*, was published by Duke University Press in 2006. His 2011 PAC Prize-winning book, *Profiled*, was published by the Los Angeles County Museum of Art.

Taraneh Hemami

San Francisco, CA

Project title: *Theory of Survival: Fabrications*

Interdisciplinary

Theory of Survival: Fabrications makes visible the otherwise absent histories of dissent in Iran through the production and presentation of collected historical archives, hand-crafted reproductions, print and web-based materials. This work will culminate in multidisciplinary installations that include a retail shop, a library and a story booth. Since 2007, the *Theory of Survival* project has amassed historical archives from local communities and the web through residencies and collective efforts. This material includes decades of otherwise banned and censored printed matter belonging to the Iranian Students Association of Northern California which was active from 1964–84 and reflects the political sensibilities of its time.

Taraneh Hemami was raised in Tehran, Iran, and lives in San Francisco. In her work, she engages diverse strategies including installation and media productions as well as collective and participatory projects to explore themes of displacement, preservation and representation. Examining the careful crafting of images as propaganda for power and political gain, Taraneh's handcrafted reproductions of historical archives serve to commemorate events, places and people, while commenting on tools of manipulation and persuasion used across nations and histories. Her sources vary from fuzzy images of international terrorists downloaded from an U.S. governmental site for an examination of perception and stereotyping in the *Most Wanted* series to a collection of banned books and propaganda of the Iranian underground movement that describe the Iranian revolution in the *Theory of Survival* project. Taraneh's conceptually driven works shift in material and presentation from shimmering shattered glass prayer rugs to a laser-cut wool carpet map of the city of Tehran.

Tahir Hemphill

New York, NY

Project title: *The Hip-Hop Word Count: A Searchable Rap Almanac*

Interdisciplinary

The Hip-Hop Word Count: A Searchable Rap Almanac is a searchable ethnographic database built from the lyrics of over 40,000 hip-hop songs from 1979 to the present day. The database is at the heart of an online analysis tool that generates textual and quantified reports on searched phrases, syntax, memes and socio-political ideas. The *Hip-Hop Word Count* locks in a time and geographic location for every metaphor, simile and cultural reference used in the corpus of hip hop. The data can be used to chart the migration of ideas and helps build a geography of this unique language.

Tahir Hemphill is an award-winning creative director and multimedia artist working in the areas of interdisciplinary thought, collaboration and research. As a creative director, Hemphill has planned strategy for businesses in the entertainment, advertising and nonprofit industries. Hemphill has been a consultant for Y&R, Publicis, Grey, Saatchi & Saatchi and Burrell Communications. His work has been exhibited at MoMA (2011); Siggraph 2002; Queens Museum of Art (2002); and the Schomburg Center for Research in Black Culture (1999). Hemphill holds a BA in Spanish language from Morehouse College, a Strategic Planning Certificate from Miami Ad School and a MS in communications design from Pratt Institute. Hemphill manages the media arts education program for Red Clay Arts, a nonprofit incubator for contemporary artists that he co-founded in 2000. He is a researcher at the Hip Hop Education Center in the Metropolitan Center for Urban Education at NYU's Steinhardt School of Culture, Education and Human Development.

Simone Leigh

Brooklyn, NY

Project title: *Mission*

Contemporary Crafts

Mission is an installation comprised of sculpture, video and ready-mades that uses gestures, ceremony and rituals associated with the church of Leigh's youth as a conceptual point of departure. This work will include hand-made ceramic, wood and glass-beaded works, informed by Leigh's ongoing visual research on contemporary craft practices in the Global South, as well as found objects repurposed for display. Building upon the lexicon of objects developed in previous site-specific installations, *Mission* marks Leigh's first monumental sculptural work.

Simone Leigh creates ceramic works, videos and installations informed by her interest in African art, ethnographic research, feminism and performance art. She was an artist-in-residence at the Studio Museum in Harlem from 2010–11. She has exhibited work at SculptureCenter and The Kitchen in New York City; the Kunsthalle Wien in Vienna; L'Appartement22 in Rabat, Morocco; the Andy Warhol Museum in Pittsburgh; and the AVA Gallery in Cape Town, South Africa. Leigh has been awarded grants and residencies including a Joan Mitchell Foundation grant, Lower Manhattan Cultural Council's Workspace program, Bronx Museum's Artist in the Marketplace program, the Art Matters Foundation grant and the New York Foundation for The Arts Fellowship for sculpture. Her work has been written about in *Modern Painters*, *The New York Times* and *Nka Journal of Contemporary African Art*.

Eric Leshinsky & Zach Moser

Houston, TX

Project title: *Shrimp Boat Projects*

Interdisciplinary

Shrimp Boat Projects is an investigative process designed to resolve the distinct concerns of ecology, economy and culture into a unified understanding of the Houston region. To embody this understanding, the principals of *Shrimp Boat Projects*, artists Eric Leshinsky and Zach Moser, are engaged in a form of labor wholly dependent on the native landscape of the region, shrimping in Galveston Bay on their boat, the F/V Discovery. The project is taking place over three years and includes phases of research, production and communication. In its research phase, *Shrimp Boat Projects* has been leading explorations of the bay, organizing events to discuss the issues and values of the project, engaging in the economy of bay shrimping by restoring a boat, learning to set the nets, deciphering the geography of the bay, marketing their catch and, finally, inviting artists and others to participate in their daily shrimping expeditions.

Zach Moser is an artist based in Houston, TX. Through his artistic practice, he attempts to facilitate collaborative and interactive investigations. His work focuses on pursuing knowledge, alleviating the critical effects of injustice and participating in creative communities. He received a BA in studio art from Oberlin College in 2002 and attended the Skowhegan School of Painting and Sculpture. In 2001, he founded and facilitated the Big Parade of Oberlin, OH, and in 2003, he co-founded the youth development organization Workshop Houston. He has exhibited his work and projects at the Contemporary Art Museum of Houston, the Glassell School of Art and Diverseworks Art Space. Moser received the Compton Mentor Fellowship in 2003, the Artadia Award in 2006, the Idea Fund in 2008 and, in 2011, was an Artist in Residence at the University of Houston Mitchell Center for the Arts.

Eric Leshinsky is an artist, designer and design educator engaged in collaborative projects at the intersections of architecture, art and advocacy. He holds a bachelor's degree from Columbia University in Political Science-Economics and Master of Architecture degree from Rice University. In 2005, he founded the Museum for Missing Places as a short-term experimental institution in Houston, TX, to initiate dialogues about the city's less acknowledged public places. In 2008, he co-founded D:center, Baltimore and the Baltimore Design Conversations, both as vehicles to foster greater design culture in Baltimore. In 2009, after many years of working collaboratively with other artists, architects, landscape architects, planners and advocates, he founded GRAPH, an environmental research and design office, as a way of furthering these collaborations. Eric has held teaching positions at George Washington University, Morgan State University School of Architecture & Planning, Delaware College of Art and Design, University of Maryland School of Architecture, Planning Preservation and, in 2011, was an Artist in Residence at the University of Houston Mitchell Center for the Arts.

Phillip Andrew Lewis

Chattanooga, TN

Project title: *Synonym*

Other

From 1989–91, Phillip Andrew Lewis was held against his will inside an unmarked building as part of an experimental treatment program for drug rehabilitation. This government program used extreme methods of sensory deprivation and systems of control, while employing cultic methodologies. It was one of only a few in North America, all of which have been shut down and remain mostly unknown today. Lewis plans to recreate the experience through installation, photography, sculpture and video. The *Synonym* project will reconstruct

specific environments based on the now defunct organization, whereby through immersion the viewer becomes a participant.

Phillip Andrew Lewis is an interdisciplinary artist based in Chattanooga, TN. Lewis often connects his creative work with historical events, science and the experience of artificial worlds. He incorporates a site-sensitive approach to studying drone, repetition, vibrations and the subsequent patterns that emerge. Lewis has exhibited his work both nationally and internationally. He is the recipient of the 2008 Individual Artist Fellowship from the Tennessee Arts Commission, 2008 Public Art Grant from the UrbanArt Commission, 2008 Magenta Foundation Flash Forward, 2009 Terminal Award and 2011 MakeWork Grant. He currently teaches and heads the photography and media program at the University of Tennessee in Chattanooga.

Carlos Motta

New York, NY

Project title: *Gender Talents*

Interdisciplinary

Gender Talents is an experimental documentary and video installation about how an international and intergenerational group of transgender, intersex, gender-benders and neutral-gender advocates are constructing alternative gender identities in a transphobic world defined by rigid perceptions of gender as categorically binary: man/woman. Carlos Motta's work will be a multi-channel, interview-based documentary video installation in chapters—each composed of interviews as well as original and archival footage. *Gender Talents* will investigate how some individuals thoughtfully perform gender as a personal, social and political opportunity rather than as a social condemnation.

Carlos Motta is a multi-disciplinary artist who explores narratives that recognize the inclusion of suppressed histories, communities and identities. Motta's work has been presented in solo exhibitions at the New Museum, MoMA/PS1 and Art in General in New York; Hebbel am Ufer in Berlin; the Institute of Contemporary Art in Philadelphia; and Museo de Arte del Banco de la República in Bogotá, among others. Group exhibitions include *Found in Translation* at the Guggenheim Museum in New York and *To the Arts, Citizens!* at the Serralves Museum in Porto, Portugal. Motta is a graduate of the Whitney Independent Study Program and was named a Guggenheim Foundation Fellow in 2008. He received a NYSCA Individual Artist Grant in 2010 and an Art Matters Grant in 2008. He is on the faculty at Parsons School of Design, Bard College, the International Center of Photography and Vermont College of Fine Arts.

My Barbarian (Malik Gaines, Jade Gordon and Alejandro Segade)

Los Angeles, CA

Project title: *Post-Living Ante-Action Theater*

Interdisciplinary

Post-Living Ante-Action Theater is a public performance and video installation to be shown in Israel and Egypt, resulting from workshops with artists in both countries. The work will be generated in close collaboration with local participants using techniques developed by My Barbarian, a Los Angeles-based performance collective, as part of an ongoing project. Workshops and cultural research with participating artists will result in visual, musical, theatrical and politically critical public demonstrations. Documentation of this process as well as original work will ultimately form a video installation that will explore themes of collaboration and participation in uneasy partnerships.

My Barbarian is a collective consisting of Malik Gaines, Jade Gordon and Alexandro Segade, founded in 2000 in Los Angeles. My Barbarian has had solo exhibitions at Participant Inc. (New York), Museo El Eco (Mexico City) and the Hammer Museum (Los Angeles). The group has presented performance works internationally and been included in the 2005 and 2007 Performa Biennials, the 2006 and 2008 California Biennials, the 2007 Montreal Biennial and the 2009 Baltic Triennial. In 2008, My Barbarian developed the *Post-Living Ante-Action Theater* (PoLAAT), a performance methodology and set of collaborative workshop exercises that facilitates group-building, cultural exchange and political critique through imaginative reenactments.

Malik Gaines is an Assistant Professor of Art at Hunter College, New York. Apart from My Barbarian, Gaines has written articles for arts publications and exhibition catalogues, and monograph texts for artists including Andrea Bowers, Mark Bradford, Glenn Ligon and Wangechi Mutu. He has organized exhibitions and programs independently, including *Fade: African American Artists in LA* for the City of Los Angeles (2004), *Read Me!* at the Armory Center for the Arts, Pasadena (2008) and *Quadruple-Consciousness* at Vox Populi, Philadelphia (2010). Gaines serves as Curator-at-Large for the non-profit gallery LAXART, Los Angeles, where since 2005 he has organized performances, programs and exhibitions. Gaines holds a PhD in Performance Studies from UCLA (2011). Other performance projects include a voice-and-piano solo act and a family music combo called The Gaines.

Jade Gordon is a faculty member at the Stella Adler Academy of Acting in Los Angeles and an adjunct faculty member in the School of Theater at the California Institute of the Arts in Valencia, CA. She holds a BA in theater and an MA in applied theater arts from the University of Southern California. In addition to her work in My Barbarian, Gordon has studied at Augusto Boal's Center for the Theater of the Oppressed in Rio De Janeiro and leads Theater of the Oppressed workshops in low-income housing facilities, high schools, community counseling centers and art spaces. Some of her professional acting credits include TV's *That 70s Show*; artist Vaginal Davis' film, *The White to be Angry*; and director Allison Anders' films, *Grace of My Heart*, *Things Behind Sun* and *Sugar Town*, for which she was nominated for an IFC Independent Spirit Award in 1999. In 2010, she collaborated with Berlin and Seoul based artist Haegue Yang on a solo performance at the Walker Art Center in Minneapolis, MN. Jade is also co-owner of Wombleton Records, a collectible vinyl record shop in Highland Park, CA.

Alexandro Segade is an artist based in Los Angeles who, apart from his work with My Barbarian, has presented his own performances and videos at LAXART, REDCAT and Artist Curated Projects in Los Angeles; Migrating Forms at Anthology Film Archive in New York; Yerba Buena Center in San Francisco; and Vox Populi in Philadelphia. His project, *Replicant vs. Separatist*, is a science fiction genre discussion of gay marriage, which received a grant from the Durfee Foundation in 2010. He received an Art Matters Grant in 2011 for a collaboration with artist Wu Tsang. Segade earned a BA in English from UCLA (1996) and an MFA in interdisciplinary studio art from UCLA (2009). He currently teaches performance, video, sculpture and public art at the University of Southern California and serves as performance faculty at Bard College's Milton Avery Graduate School of Arts.

Postcommodity (Raven Chacon & Nathan Young)

Albuquerque, NM

Project title: *The Repellent Fence*

Installation

The Repellent Fence is a monumental, site-specific installation that examines the cultural, political, economic and ecological issues of indigenous migration within the context of the Tohono O'odham Nation located in southern Arizona and northern Sonora, Mexico. The tribal land is divided by 75 miles of

international border. Planned for September 2012, the installation is comprised of helium-inflated, balloon-like spheres that are 10 feet in diameter and are inspired by the design of scare-eye balloons. The large brightly colored vinyl spheres will be tethered to the ground in 40-meter intervals along an 800-meter-long horizontal line running parallel with the U.S./Mexico border.

Postcommodity is an interdisciplinary Indigenous art collective that has recently exhibited at the National Museum of Art, Architecture and Design, Oslo, Norway; *Contour: 5th Biennial of the Moving Image*, Mechelen, Belgium; Nuit Blanche, Toronto, Canada; Pennsylvania Academy of Fine Arts Museum, Philadelphia, PA; Arizona State University Art Museum, Tempe, AZ; and the Museum of Contemporary Native Arts, Santa Fe, NM.

Raven Chacon is a composer and artist born in Fort Defiance, Navajo Nation, AZ. He has recorded and performed works for classical and electronic instruments with ensembles nationally and abroad. Chacon received an MFA in music composition from the California Institute of the Arts. He has taught in the music and Native American studies departments at the University of New Mexico and been a visiting artist in the New Media Art & Performance program at Long Island University. He is composer-in-residence for the Native American Composers Apprenticeship Project and is a founding member of the First Nations Composers Initiative.

Nathan Young is a multidisciplinary artist working in film/video, documentary, animation and multi-media installation. He recently produced and directed the documentary *Creating Space: Culture and History in Indian Healthcare*. His feature length screenplay *Heavy Metal Indians* was selected for the 2007 Sundance Institutes Native Initiative Fellowship and received the Honorable Mention prize in the 2008 Tribeca All Access Screenwriting Competition. Nathan's films have been featured in the National Geographic All Roads Film Festival and the Smithsonian National Museum of the American Indian Film + Video Festival, among other international festivals. Nathan is a recipient of the 2005 National Video Resource Media Arts Fellowship. He received his bachelor's degree in art history from the University of Oklahoma.

The Propeller Group (Matt Lucero and Tuan Andrew Nguyen)

Irvine, CA

Project title: *TVC Communism*

Moving Image

In *TVC Communism*, The Propeller Group will explore the disparity that exists between political ideologies and economic implementation by creating a global marketing campaign that aims to rebrand communism. Utilizing a major tool of capitalism, the television commercial, this five-channel HD video installation will feature advertising agencies pitching and realizing their concepts for major media campaigns promoting communism. These pitches will include mood boards, storyboards and other schematics and result in actual print and media works by some the top advertising agencies in the U.S. Television commercials produced from the project will air on a variety of media channels around the world.

The Propeller Group, comprised of Phunam, Matt Lucero and Tuan Andrew Nguyen, is an art collective/media production company based in Saigon and Los Angeles. The Group's projects re-configure popular culture and mass media to re-examine power structures in relationship to identification, distribution, determination of value and access to representation.

A graduate in the MFA program at CalArts in 2003, Matt Lucero has exhibited at spaces such as Harris-Lieberman and Lombard Freid in New York; LAXART in Los Angeles; and the Orange County Museum of Art for the 2008 California Biennial. His work utilizes performance, installation and interventions that employ

commercial marketing and design strategies to open a debate over consumer, public vs. private issues of space, display and representation.

Tuan Andrew Nguyen is an artist and filmmaker based in Saigon and Los Angeles. Tuan studied studio art, digital media and film studies at the University of California, Irvine, and then moved on to receive an MFA from the California Institute of the Art in 2004. Tuan's film works have been shown in film festivals across the world, including Visual Communication Film Festival Los Angeles, Hawaii International Film Festival, NHK Film Festival and Rotterdam International Film Festival.

Teri Rofkar

Sitka, AK

Project title: *Tlingit Superman Series*

Contemporary Crafts

Using traditional Tlingit weaving techniques, Teri Rofkar will weave modern composite materials into robes, drawing upon the tradition of robe-making for ceremonial use in Native American culture. Rofkar plans to fabricate two robes: one will be bulletproof, woven from Kevlar; the second will use nano technology and will change color as it responds to movement. The bulletproof robe is intended to address issues such as homeland security and the loss of land by the Tribes across America. The second robe, programmable using nano technology, will be activated by sound or movement and used in choreographed dances rooted in, but new to, Native American ceremonial dancing.

Teri Rofkar is a weaver of basketry and textiles who uses the technique of twining to create watertight baskets from spruce tree roots and dancing robes from the wool of mountain goats. Rofkar lives in Sitka, AK, and is a member of the Tlingit tribe. The methods of preparing and weaving practiced by the artist are more than 6,000 years old. As the weaving is done freehand without the use of a loom, a ceremonial robe can take over 2,000 hours to create. Rofkar's goal is to continue research and broaden awareness about traditional Native American crafts by expanding the discourse to include new stories. By combining innovative materials and themes with traditional techniques, Rofkar reflects the expanded relationship of native people to a more global community. Rofkar's work is in the collection of the National Museum of the American Indian in Washington, DC, and the Museum of the North in Fairbanks, AK. Rofkar's woven arts have sold in galleries since 1989.

Paul Rucker

Seattle, WA

Project title: *Recapitulation*

Interdisciplinary

Recapitulation is an installation demonstrating the parallels between slavery and the contemporary prison industrial complex through animation, digital stills, sculpture, original music compositions, interactive sound and video. Although slave and convict have different names, these labels share similar limitations and expectations. Both have faced exploitation for labor, a loss of rights and disenfranchisement. Currently over 2.3 million people are incarcerated in the U.S.; 40 percent are African Americans, although they comprise only 12 percent of the country's total population. In *Recapitulation*, Paul Rucker will examine the vast numbers affected by both institutions and the disparity in the racial makeup of the prison population.

Paul Rucker is an interdisciplinary artist based in Seattle. He has received numerous grants for visual art and music from 4Culture, the Seattle Mayor's Office of Arts and Cultural Affairs, the South Carolina Arts

Commission, the Washington State Arts Commission, the Photo Center NW and Artist Trust. Rucker has been awarded residencies at the Blue Mountain Center, Ucross Foundation, Art OMI, Banff Centre, Pilchuck Glass School, and the Rockefeller Foundation Study and Conference Center in Bellagio, Italy. As a musician and musical director, Rucker plays in various situations ranging from solo cellist to leading his Large Ensemble of 22 musicians. Rucker won Best Emerging Artist of 2004 from Earshot, Jazz Artist of the Year 2005 from the Seattle Music Awards and Outside Jazz Ensemble of the Year in 2008. In 2007, he was invited by filmmaker David Lynch to perform for the opening of Lynch's film *Inland Empire*.

Connie Samaras

Los Angeles, CA

Project title: *Edge of Twilight/Tales of Tomorrow*

Interdisciplinary

Both a video installation and series of photographs, *Edge of Twilight* will be shot at a lesbian RV retirement community located in the U.S. southwestern desert. Structurally borrowing from the genres of sci-fi time-travel and tourism literature, the video will be scripted to include elements of oral history, contemporary apocalyptic youth literature, lesbian feminist and radical economy manifestos from the 1970s, and the utopic propositions of western expansion as well as other cultural and historical sources. *Edge of Twilight* will be exhibited in *Connie Samaras: Tales of Tomorrow* at the Armory Center for the Arts, Pasadena, CA (February 2013). This show will survey Samaras' projects from the past fifteen years and is curated by the Center's Director of Exhibitions, Irene Tsatsos.

Connie Samaras lives and works in Los Angeles. She was born in Albuquerque, NM. Working primarily in photography and video, she employs a variety of interdisciplinary frames and aesthetic strategies in developing projects. Her ongoing interests include: the variable membrane between fiction and real world; political geographies and psychological dislocation in the everyday; speculative landscapes and architectural narratives; science fiction genres and future imaginaries; the legacy of U.S. social change movements in a shifting global economy; paradox and the political unconscious; art as historical artifact and differing systems of cataloguing history. Over the past 25 years she has shown her work extensively. Recent exhibitions include the group show *Past, Present and Future* at the New Mexico Museum of Art, Santa Fe, and the solo exhibition *After the American Century* at the California Museum of Photography, Riverside. Past awards include California Community Foundation Fellowship, Anonymous Was a Woman Award, the Adeline Kent Award and a National Science Foundation Office of Polar Programs Artists and Writers Grant.

Lisa Sigal

Brooklyn, NY

Project title: *Abstraction and Emancipation*

Works on Paper

Abstraction and Emancipation will examine the physical design of buildings and public squares and address how particular urban spaces become epicenters of revolutions, both symbolically and literally. In part, Lisa Sigal's project will respond to places where people have taken to the streets in protest and revolution. The work will comprise several distinct large-scale works on paper and will involve casting, rubbing, drawing and painting in response to the surface and structure of the specific sites to be determined. The drawn surfaces might include street signs, redrawn posters, handmade signs, marks and indications of surface abrasion or distress.

In her recent work, Lisa Sigal has been painting on walls and making forms that combine painting with architecture. Her work suggests a mutable delineation between interior and exterior and explores their meaning both socially and politically. Utilizing and expanding upon notions of space, she investigates how art can challenge set ideas about property, containment and freedom. Her work has been featured in exhibitions at the Aldrich Contemporary Art Museum, Artists Space and the Brooklyn Museum and was included in the 2008 Whitney Biennial.

Jim Skuldt

Topanga, CA

Project title: *Balcony Stateroom Int'l (Skuldelev 0)*

Interdisciplinary

For *Balcony Stateroom Int'l*, Jim Skuldt will construct a lodging unit of a standard 20-foot shipping container in order to transport himself internationally aboard a cargo ship, train, truck or any other form of intermodal transport. Inspired by a fusion of standardized quarters seen in deployable tactical shelters, luxury cruise ship environments and the Hotel Corbusier (of the Unité d'Habitation), the unit proposes the streamlining of a "unitary bulk-transience market" whose movement is guided by its relation to beneficial astrological forces. As such, though the container will be affected by this travel—perhaps not visibly—outcomes will be filtered (through Skuldt) as they are diffused over multiple experiential, documentary and folkloric forms.

Jim Skuldt received an MFA from the California Institute of the Arts in 2005. He has exhibited at Los Angeles Contemporary Exhibitions, the Museum of Contemporary Art and LTD Los Angeles in Los Angeles; SculptureCenter and Art in General in New York City; High Desert Test Sites in Joshua Tree, CA; and Friche la Belle de Mai in Marseille, France. His work is part of the Skadden LA25 Collection. He is the recipient of the California Community Foundation Emerging Artists Fellowship, the Durfee Foundation ARC Grant and the Center for Cultural Innovation Investing in Artists Grant. He attended the AIR Antwerpen Residency and the Triangle France Residency in Marseille, which he reached via containership. He has most recently taught at Otis College of Art and Design. Skuldt currently lives and works in Topanga, CA, where he is making recordings in trailers and sheds.

Kerry Tribe

Los Angeles, CA

Project title: *The Language of Forgetting*

Moving Image

The Language of Forgetting investigates the neurological condition of aphasia, a cognitive impairment to the language centers of the brain. Aphasia generally manifests as an inability to remember words or name objects, or as profound difficulties in speaking, reading or writing. At base, it is a radical disorder of linguistic communication. The project will be organized around a body of research and a series of video recordings produced in collaboration with aphasic patients and those who seek to alleviate their condition. Taking the aphasic's experience of disconnect between sign and referent as the project's subject and methodological approach, it seeks both to describe and produce experiences of cognitive dissonance. The result will likely take the form of a long-format experimental film and a series of ancillary works.

Kerry Tribe's film, video and installation works explore issues of memory, subjectivity, perception and doubt. Intensively researched and rigorously crafted, she produces large-scale projects whose material, structural and conceptual bases together suggest that time-based media may be capable of mirroring cognitive processes in expansive and generative ways. Tribe's work has been the subject of solo exhibitions at the

Camden Arts Centre, London; Modern Art Oxford; Arnolfini, Bristol; and the Power Plant, Toronto. She has exhibited at the Hammer Museum, the Whitney Museum of American Art, the Hirshhorn Museum and Sculpture Garden, the General Foundation and Kunst-Werke Institute for Contemporary Art, among others. She was a Whitney Independent Study Program Fellow and a fellow at the American Academy in Berlin. She received a BA from Brown University and an MFA from UCLA.

Joan Waltemath

Omaha, NE

Project title: *Treaty of 1868*

Painting

Joan Waltemath's *Treaty of 1868* presents a new kind of history painting that reflects on cultural relations in the American heartland. With sewn-canvas supports based on harmonic progressions and imagery generated by members of the Plains Indians tribes, this series of eight paintings bears witness to unacknowledged historical trauma. Waltemath will facilitate a series of local actions in the Treaty of 1868 territories where a collective history is remembered through multiple perspectives. She intends to create an advisory council made up of local leaders to guide her in setting up community gatherings and to facilitate the selection and depiction of the stories that emerge.

Joan Waltemath is an abstract painter who grew up on the Great Plains. In the 1970s, she attended the Rhode Island School of Design and lived in New York City, where she participated in various film and video collaboratives. Returning to painting in the mid-1980s, she employs traditional oil painting materials and bases her work on a field of harmonic progressions. She grinds her own pigments, incorporating the latest in metallic and reflective pigments on honeycomb fiberglass panels. Her paintings are developed over a period of several years. Her most recent body of work investigates how the resonance she invokes can activate the viewing space and attune the body to the environment. She has written extensively on art as Editor-at-Large for *The Brooklyn Rail* since 2001. She taught at Cooper Union from 1997–2010 and at Princeton University. She is currently the Director of the Hoffberger Graduate School of Painting at the Maryland Institute College of Art.

Women (Scott Barry & Neil Doshi)

Los Angeles, CA

Project title: *Connections*

Architecture/Design

This project launches a five-year, multi-phase, experimental design studio that integrates living, working and exploring new models of design practice. Each year, the studio will move to a different location with changing geographic and material conditions, and the work produced will respond to these varying contexts. Projects will be disseminated through a publication series, website and exhibitions. The practice will operate under a different name and a different set of parameters each year. The name adopted each year also describes the type of work created. The years and studio names in order are: *Connections*, *Encounters*, *Impressions*, *Recursions* and *Reflections*.

Women is the creative partnership of Scott Barry and Neil Doshi. Their diverse practice examines and investigates the concrete circumstances that shape our world. Women is interested in pursuing design as an extension of everyday life. Just as the new, expanded role of the designer brings with it the precariousness of

mobility, constant change and temporary employment, it also offers an unprecedented sense of possibility. Women aims to mobilize, model and explore these possibilities for contemporary design.

Amy Yao

Phoenix, AZ

Project title: *Young Girl, Young Boy, Find Me...*

Interdisciplinary

Amy Yao's multimedia work will feature film, photography and an archive of collected image and field recordings made while traveling between Shanghai and Tibet on the Qinghai-Tibet Railway. *Young Girl, Young Boy, Find Me...* will focus on the themes of youth culture, Chinglish, modernization and mass migration. Audio recordings may include local television, radio and sounds from public spaces. The collected media will become the material from which Yao will construct an abstract, non-narrative work. She intends to utilize newly shot footage while borrowing from the ideas and forms of past structural films, privileging real-time aesthetic, fixed camera position, flicker and looping.

Amy Yao is an artist based in Phoenix, AZ, and New York City, and a former member of the all-female teen punk band Emily's Sassy Lime (ESL). Her work was included in *Greater New York 2010* at MoMA/PS1. She has mounted solo exhibitions at New Jerseyy in Basel, Switzerland, Green Gallery in Milwaukee and Jack Hanley Gallery in New York. Collaboratively, she has exhibited with her pirate film and video club B'L'ing (Bootlegging) at Art in General. With her sister Wendy, she has curated and organized the Art Swapmeet at High Desert Test Sites in Joshua Tree, CA, for the past six years. She received a BFA from Art Center College of Design, Los Angeles and an MFA from the Yale School of Art. In fall 2011, Yao launched a collaborative textile and clothing project with JF & Sons.